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A very stimulating little book has recently been published by Mr. Eugene A. Hecker, Master in the Roxbury Latin School, on *The Teaching of Latin in Secondary Schools* (Schoenhof Book Co., Boston).

We are accustomed to discursive discussion of this or that method of teaching Latin; we have had numerous articles on the value of Latin and kindred topics, but what has been conspicuously lacking in most of our discussions is detailed suggestions as to specific things. We find this difficulty met in Mr. Hecker's book, for he goes into elaborate detail and is so obviously speaking from ripe experience and thorough equipment that what he says is worthy of much consideration.

After a discussion of the curricula of secondary schools in Germany, France, England and America, with typical programs, he enters upon a chapter treating general matters, such as Correlation, Prose Composition, Memory Work, Reading Aloud, Pronunciation, Review, Translation, Acquisition of Vocabulary, Sight Reading and Choice of Authors. Then he takes up the work of the secondary school year by year and closes with general remarks on the relation of the college entrance requirements to the work of the schools. The most extensive chapter is on the fourth year, the teaching of Vergil, but considerable attention is devoted to the teaching of Caesar and Cicero. I quote the following conclusion to the chapter on the first year:

At the end of the first year of Latin a student should have the following knowledge: Declensions of nouns, pronouns, and adjectives; conjugation of regular verbs and the common irregular verbs, like *possum, fero, eo*; common uses of ablative, genitive, dative, accusative; the simple principles governing common subordinate clauses, such as those of purpose, result, temporal; familiarity with the Latin ways of saying things, acquired by a reasonable amount of reading in a suitable reader; and ability to render into Latin very simple English sentences illustrating grammatical principles.

In summarizing the results of the second year work he says:

At the end of the second year, the student should have a very fair grammatical equipment; in fact, enough to be adequate, with some additional note of rarer constructions and forms, for the next three years. Constant drill and review is as essential as during the first year. I consider a knowledge of the following reasonable to expect at the end of the second year: Syntax: Sequence of Tenses, Prohibitions, Exhortations, Wishes, Purpose, Result, Causal Clauses, Conditions, Concessive Clauses, Temporal Clauses, Questions, Direct and Indirect,

Indirect Discourse, Complementary Infinitive, Potential Subjunctive and Subjunctive of Desire as basis of all Subjunctives, Ablative Absolute. Forms: Declensions, Comparisons, Regular and Irregular, Conjugations, Gerund and Gerundive, Supine. Functions of Cases: Vocative, Genitive, Dative, Accusative, Ablative, Locative. Miscellaneous: Uses of Prepositions, Accent, Word Formation, Numerals, Dates. Nouns having peculiarities, Other Irregular Words (pronouns and irregular verbs and words often confused and words with two or more distinct meanings).

Mr. Hecker does not believe in plunging the pupil at once into Caesar in all his complexity. He thinks a Gate to Caesar should be used. He does not believe in the use of the grammar until the third year; he thinks that very little attention should be paid to syntax at the outset and that what the student learns should be written down in a note-book rather than studied from a grammar. He believes thoroughly in the acquisition of vocabulary and thinks that the best way to do it is to have a student write each new word on a card with its meanings and then memorize it. In this connection "little booklets like Ritchie's *Discernenda*, a list of Latin words likely to be confused, is a convenient thing for pupils to use". In the second year students are to construct their own dictionaries of words and phrases and exact meanings are to be insisted upon. Slipshod translations are never to be tolerated for a moment. In the matter of sight translation of this year various readers might be used or selections from the Vulgate. In the case of Cicero in the third year he sees no reason why Cicero should be restricted to the orations; letters and essays should be included. Throughout the course correlation with English, particularly in History, should be insisted upon. So far as the *Aeneid* is concerned, he thinks only Books I-IV and VI should be presented in the secondary schools but he holds that the *Eclogues* might well be read, particularly IV and IX. An attempt should be made to treat Vergil from the literary point of view but this should not be pursued too far. Mackail's chapter on Vergil ought to be prescribed for every student, however, and no less than 200 lines of Vergil should be assigned to pupils to commit to memory and recite. In sight translation we might have in the fourth year some of the letters of Pliny, Juvenal or Seneca, Ovid and Cicero.

In all the chapters books important for the teacher are referred to, with suggestions for the school

library. Here the selection seems to be very judicious though in some respects perhaps more extensive than seems necessary.

No attempt has been made to do more than indicate the scope of the book, for to discuss the individual suggestions would require more space than I have at command. Of course there are certain things which might be objected to; for example, Mr. Hecker is willing to go to extremes in making a point. Thus he says:

The best composition is only a piracy of words, phrases and constructions which actually occur in extant authors. When a student uses any other, the teacher doesn't know whether the Romans may have used it or not. Suppose you give the pupil this sentence: "Caesar made me write the letter." The boy translates literally: Caesar fecit me scribere hanc epistolam. "Wrong," says the teacher; "you should say, Caesar coegit, etc. But observe qui nati coram me cernere letum fecisti (*Verg. Aen.* 11.539); Nulla res magis talis oratores videri facit (*Cicero, Brutus*, 38, 142). Or suppose you have the sentence, "Horace is worth reading." I believe that the majority of teachers would here insist on a *qui* clause, because the composition book says so and they don't remember ever seeing an infinitive used in this construction. But see Quintilian, X, I, 96: At Lyricorum idem Horatius fere solus legi dignus. And isn't Quintilian "classical"?

Now we may grant the truth of what he says but the fact that these exceptions occur does not seem a valid reason for not insisting upon the normal method of expression. If Cicero uses *quamvis* with the indicative once (it is a disputed passage), that is no reason why the simple distinction between *quamquam* and *quamvis* should not be taught. I do not believe that Mr. Hecker himself would tolerate in his classes *facio* in the sense of 'compel' or *quamvis* with the indicative. With his main contention that the things taught should be reduced to the minimum of essentials no one now would disagree but what constitutes the essential is still sometimes the question. But while all books have to be used with some care, this one has much less to criticise than most.

G. L.

CONCERNING VOCABULARY AND PARSING IN GREEK AND LATIN

(Continued from page 226)

The discussion so far has dealt only with vocabulary in Greek. In Latin, where so much more good work has already been done, it will be sufficient to illustrate briefly the principles set forth above, although in a different order.

As to a Latin beginning book. It must be em-

phasized anew that the most important aim of the first year's work is the student's acquisition of a good working vocabulary. This does not mean merely memorizing a list of words, but facility in using those words or their direct compounds under any circumstances. Parsing is, of course, included under this head, but that will be treated separately.

Vocabulary, therefore, must be emphasized from the very first. And yet at the first approach to Latin, usually the first foreign language, the student is generally baffled in the attempt to remember the strange words except for the day or under the temporary, false, stimulus of an examination. What must be done? Some means must be devised to make it possible to retain the words easily. How? By bridging over the gulf between the known and the unknown, the most fundamental principle of all pedagogy. This can best be done by the use of English derivatives from the Latin as a direct means of learning Latin itself. The benefit to English will be noticed later.

A sample vocabulary from the *o*-declension will illustrate:

VOCABULARY I

amicus, i, m.	friend.	AMICABLE
servus, i, m.	slave.	SERVILE
filius, i, m.	son.	FILIAL
deus, i, m.	god.	DEITY
somnus, i, m.	sleep.	INSOMNIA
in-, negative prefix,	not.	INSOMNIA
inimicus, i (amicus,	friend) enemy.	INIMICAL
gladius, i, m.	sword.	GLADIATOR
vicinus, i, m.	neighbor.	VICINITY
aureus	golden	AUREOLE
agnus,	large	MAGNITUDE
est, is; sunt,	are.	

With the English derivatives simple at the first as here, it will be found that the average student (he is the one education aims at, or ought to aim at) will memorize and retain this vocabulary easily even when Latin is new to him. Words with no English derivatives may be introduced gradually, as the memory is made strong enough by successful retention to absorb them. The encouragement born of rapid progress, and of seeing at once that Latin is an immense help to English is of incalculable value. Both boys and girls very soon see the benefit of the method.

It has to be said, of course, that the English derivatives must be selected with great care, so as to be simple and to avoid their being confused with the English meaning of the Latin word, for we are aware that students are cautioned in all the books not to translate certain words by their English derivatives. This *very point* of confusion may in nearly every case be avoided by choosing those English derivatives which, though simple, yet show the *strict meaning of the original root*. An example is *obtinere* (*ob*, in front of, *tenere*, hold) hold, RETAIN.

¹ To me Mr. Hecker's examples here seem somewhat unhappy. One comes from poetry. For the *passive* infinitive with *dignus* we need not go to Quintilian 10.1.96 (though one American Latin Grammar cites only that example); cf. e. g. Horace *Serm.* 1.3.24, 1.4.3, examples again from poetry. I cannot believe that *all* teachers in the Schools are quite so uncertain of their Latin as Mr. Hecker seems to imply. Some of them must surely have noticed the odd behavior of the *passive* infinitive, e. g. with *dignus* and *impero*. C. K.

Even small points of grammar may often be taught in this way, as stems of the third declension, parts of irregular verbs, etc. The following list of words will illustrate (roots of English derivatives not found in the present vocabulary are supposed to be contained in a previous one):

iter, itineris, n.	march, journey.	ITINERARY
vulnus, -eris, n.	wound.	INVULNERABLE
caput, -itis, n.	head.	DECAPITATE
foedus, -eris, n.	league, treaty.	CONFEDERATE
caro, carnis, f.	flesh.	INCARNATION
grex, gregis, m.	flock.	CONGREGATE
vetus, veteris.	old.	VETERAN
parvus, minor, -us.		
minimus,	little.	MINUS, MINIMIZE
bonus, melior, -us.		
optimus,	good.	AMELIORATE, OPTIMIST
video, -ere, vidi,		
visus,	see.	PROVIDE, INVISIBLE
sequor, sequi.		
secutus sum,	follow.	CONSECUTIVE

So with fourth declension stems, e. g. by using 'manufacture' with *manus*, 'genuflection' with *genu*, 'cornucopia' with *cornu*, etc. Even very unlikely words may have an English derivative that may be used, and it is a matter of surprise how comparatively few of the commonest Latin words have no such descendants. Indeed, it is to be expected that the commonest Latin roots would be most likely to pass over into English, and so it proves, as an exhaustive examination will reveal.

All vocabularies, of course, need careful arranging, (1) According to declension; (2) According to the convenience with which the English derivatives may be used; (3) According to the grouping of words together that suit a certain theme, or that are derived the one from the other, and (4) According to the need of illustrating the necessary principles of grammar or syntax.

If the interest is aroused at the outset by obviously practical results, and maintained by the making of interesting Latin narratives that appeal both to boys and girls, beginning Latin may still be the fruitful seeding-ground it ought to be. Five hundred words learned in all their forms is only a minimum. It can easily be made a thousand, even with the average student.

Little sketches concerning Roman history, customs, literary men and their productions will also help to arouse a true taste for further Latin studies. Besides, this training in etymology, both in Latin and in English, is highly educational, shall we not say 'practical'?

Is it not painfully true that the teaching of Latin-English etymology is now-a-days almost a mere name in most quarters? All believe in it, but few can find time for it. And it does take time, whether in connection with the modern Beginners' Books or with the reading of an author. The teacher may ask for or give a list of derivatives from any given

Latin word, but such suggestion is laborious and slow, and the derivatives suggested are often of the least value. Besides, the work is generally done orally, and is apt to evaporate with comparatively little permanent result as compared with that obtained from definite study of the selected derivatives printed opposite the Latin original. Many teachers assume that students ordinarily do a great deal of etymologizing, but this belief is largely based upon the experience of such as themselves, manifestly not average cases.

The department of English has failed to handle the question of etymology, and unavoidably so, except for such simple work as that furnished by Swinton's Word-Analysis. Termination-study and prefix-study and the study of the simpler principles of the etymology of Latin or Greek derivatives in English ought to be done far down in the grades, but the Latin or Greek class is the place for the real work. There it can be done not only without requiring additional time, but with an actual saving of time both for the beginning year itself and for all the succeeding years.

A further word should be said concerning word-lists for each author read, at least up to the Freshman or the Sophomore years. The arguments in favor of such lists have been stated in the first part of this paper, in reference to Greek lists. The plan for Latin may be outlined thus: six to eight hundred words from Caesar I; then, inasmuch as many begin Caesar with II, an independent list for the remainder of Caesar, of twelve hundred words; (2) an independent list for each of the commonest orations of Cicero; and (3) an independent list for the first six books of the Aeneid, with poetical words indicated; (4) the Freshman Latin authors should certainly have such a list, as a check upon the earlier preparation, and the lists might be carried further if necessary. The earnest student, indeed, after becoming accustomed to the use of the lists, is eager to have a new one for each author read throughout the college course. He thus soon learns the peculiarities in diction of each new author, and gets a good review.

A brief sample of a list for Caesar will indicate the scope. For later authors, parts of verbs need not be given. The second root of an English derivative, where there is one, is given. Only simple root-meanings are chosen. The list is not intended to be a dictionary, only a memorabilia.

omnis, -e, all, every		OMNIPOTENT (potens, powerful)
divido, videre, visi,		
visus,	divide.	DIVISION
pars, partis, f.	part.	PARTIAL
tres, tria,	three.	TRIPLE
qui, quae, quod,		
rel pron.	who, which, what.	
unus, -a, -um,	one.	UNITED

alius, -a, -ud,	<i>other.</i>	ALIEN
lingua, -ae, f.	<i>tongue.</i>	LINGUIST
noster, -tra, -trum		
(<i>nos, we</i>)	<i>our.</i>	PATERNOSTER
appello,	<i>call by name.</i>	APPELLATION
hic, haec, hoc,	<i>this.</i>	
lex, legis, f.	<i>law, custom</i>	ILLEGAL
inter, (acc.) between, among.		INTERURBEN (urbs, city)

The blank list for review contains simply the Latin words in the same order.

It need not be said that the list will be of no avail unless studied and reviewed constantly. Apparently there are very many words to learn at the first, but the lessons are very much shorter then, and most of the words will have been met before. The student, if required to recite on any part of his list at any time without notice, will find that it pays to learn the new words each day as a part of his lesson, which by every argument they undoubtedly are. The other benefits resulting from the use of the lists as hinted at in connection with Greek lists above, may be briefly restated in concluding this section: (1) methodical training of the memory; (2) development of etymological insight; (3) the consciousness of progress as shown by tangible results; (4) better preparedness for advanced reading, leaving more time to devote to subject matter and to additional reading; (5) better preparedness for sight-reading; (6) opportunity of frequent review; (7) better knowledge of English; (8) concentration on standard forms and words of permanent general value; (9) the doing away with the perpetual use of translations; (10) saving of time and gain in clearness everywhere.

PARSING

Under this head, Greek will be spoken of first, then Latin, and first the parsing-list for Xenophon, which is printed in the same book as the word-list, and arranged in the same order. Parsing of verbs includes giving person, number, tense, mode, voice, principal parts and meaning; parsing of a declinable word involves giving the case, number, gender, nominative form, comparison if compared, and meaning. It may be done orally or in writing with abbreviations.

The following sample from Xenophon I.I.I-2 will illustrate:

I. γίγνονται	2. παρών
πρεσβύτερος	ἐτίγχανε
νεώτερος	ἦς
ἡσθάνει	ἀπέδειξε
ἐβούλετο	λαβών
τώ	ἔχων
παῖδε	ἀνέβη
παρέναι	

[Selected parts of verbs are given in the word-list

for Xenophon above, omitting rare and poetical forms which often cause confusion and waste of energy].

The use of this list cultivates and compels original knowledge of forms apart from the baneful, weakening crutch of context. The use of the list also precludes the necessity of the customary deplorable vivisection of each passage. It is a very feasible method, and only second in value to the word list. It is as valuable in Homer as in Xenophon. In short anywhere an ounce of real parsing is worth a ton of guessing from the context. For after the student comes habitually to feel responsible for the parsing of each form he meets, i. e. has really acquired the *parsing habit*, he will soon be master of the whole subject. In fact the ability to parse perfectly the first *three hundred forms* of Xenophon involves a knowledge of forms and attests an insight which needs little supplementing for any Greek prose readings.

With parsing, as with vocabulary, it goes without saying that it should begin in the first year, and at the very beginning of it. It is not sufficient for the student to commit to memory the paradigms so as to be able to recite or write them, for unfortunately the authors read do not consist of a mere succession of paradigms. Consequently the student sees many words, but does not actually *see* stems or endings. A number of exercises may easily be made compelling the individual parsing of forms. Such an exercise for the Greek *ο*-declension might run thus: change the number of the following words and word-endings, observing the accent carefully: θεοῦ, ποταμέ, ἀνθρώπους, τὸν, τοῖς. So one might ask his pupils to change λύσω, γράψετε, ἀγεις, ἀγει to the corresponding present or future.

Similar parsing exercises may readily be made for Latin also. For example, the pupil might be required to parse and change the number of *tulerunt, amavissetis, mihi, rexerimus, quibus, similibus, id*, etc., or to change to the future tense and to the other number *faciebam, monueratis, usus es*, etc.

To conclude, proper word-list study and parsing by the laboratory method with frequent reviews will not only save time and energy, but will give the unique discipline afforded only by such studies, and will help to save the day for the Classics.

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HERBERT T. ARCHIBALD.

REVIEWS

Der Monolog im Drama. Ein Beitrag zur griechisch-römischen Poetik. Von Friedrich Leo. Berlin: Weidmannsche Buchhandlung (1908).

The main lines of Professor Leo's discussion are drawn in the opening paragraph. The soliloquy as we know it in Shakespeare and Schiller is not a heritage from Sophocles. Its path in the history

of the drama is, however, broadly traceable in the New Attic Comedy. Our interest is, then, at the outset fixed upon the relation of Attic Tragedy to New Comedy, or, in other words, upon the passage of the Attic drama from its earlier to its mature form.

The preliminary stages of the soliloquy may be followed with increasing distinctness from Homer to Euripides. The Homeric hero, in critical moments, deliberates with himself or addresses his own heart or some god. The watchman in the *Agamemnon* of Aeschylus soliloquizes, but he uses at the outset the form of prayer. Sophocles has frequent "asides", which are regularly addressed to a god, the elements or an absent person. Euripides is the bridge between the earlier and the later form of the Attic drama. One must turn rather to Euripides than to Aristophanes for an explanation of Menander. In respect to the soliloquy, Euripides is the forerunner. Yet he does not, relatively speaking, use the soliloquy with freedom. He is self-conscious about it, for the ever-present chorus is a barrier to the free use of the soliloquy as such. The comedy of manners took form in a time when the convention of the chorus was obsolete or obsolescent. The disappearance of the chorus was the removal of a barrier. The living force of the tendency to soliloquize could and, in fact, did then assert itself freely. Now begins the time when the soliloquy wins for itself equal rights with the dialogue. From the testimony which is afforded by Plautus and Terence, it is plain that the soliloquy belonged to the technical resources of New Comedy. Its use to mark the conclusion of one scene and the beginning of a new one, the use of the double soliloquy which presently passes over into dialogue, the use of the background to which one character may retreat and may so render himself fictitiously absent while a new character indulges in a soliloquy, all these belong to New Comedy. Not only the Roman adaptations, but the newly found texts of Menander prove that.

Professor Leo's purpose in following the history of the soliloquy, as he does follow it, to the limits of classical literature, is not merely historical. To return to his opening paragraph: there is a second main line of argument, the aesthetic. The ancients used soliloquies not because they had become, for some reason, a literary convention. They resorted to them because they had a basis in nature. The soliloquy arose among people who, in critical moments, soliloquize. It drew its inspiration from life. Alike Homer's warriors and Menander's men of the world talk with themselves in moments of danger or intense emotion. So, too, the Greek princes for whom the rhapsode sang and the Attic peasant who sat in the theater. However much the soliloquy may have become conventionalized in form, in

its essence it is no convention. And further, it is no dramaturgic contrivance. Menander's practice declares as much. For his soliloquies are not used as mere devices for betraying secrets; in this respect they do not help on the plot. They are used because they mirror life.

I have attempted to state briefly, in part in the author's words, the two main interests which the reader will find in *Der Monolog im Drama*. Not that this summary of the book is exhaustive. The whole discussion is replete with suggestion, and the ground traversed is far greater than is indicated in the summary here given. Aside from its breadth of view, the book deserves to have and will have many readers because it is timely. A scholar of the very first rank, surveying the whole field of ancient literature, deals with a definite problem; and that, too, a problem which invites particular attention on account of the present interest in Menander. The aesthetic question, also, is a question of the day. Professor Leo enters a quiet but insistent protest against the current conception of dramatic art that banishes the soliloquy from the stage in the name of fidelity to nature and to life. He measures from a broad base-line, and finds that the soliloquy entered at first into Greek poetry because it corresponded to something actual in human life, and that it gained an undisputed place in the fully developed Attic drama because it was still felt to correspond to something real.

HAMILTON COLLEGE.

EDWARD FITCH.

Handbuch der griechischen Dialekte. Von Albert Thumb. Heidelberg: Winter. (1909). Pp. XVIII + 403. 8 Mk.

Introduction to the Study of the Greek Dialects; grammar, selected inscriptions, glossary. By Carl Darling Buck. Boston: Ginn and Co. (1910). Pp. xvi+320. \$2.75.

Since the days of Ahrens a knowledge of the Greek dialects has been obtainable only from the historical grammars and grammars of the separate dialects. Hence such study has been possible only for those with access to a number of rather expensive books, and only at the price of much turning of leaves. Now, within six months of each other, there appear two convenient and satisfactory handbooks.

Fortunately broad differences in content and arrangement make the two works supplementary. Professor Thumb's book is indispensable for the very full bibliography and the detailed account of the sources. The greater part of the material is arranged in the form of descriptions of the several dialects, under each of which we have an account of the sources, its history, and a statement of its important peculiarities. A feature that will appeal to philologists in the wider sense is the liberal at-

tention paid to the phases of the dialects that appear in literature. The treatment of Attic is commensurate with that of the other dialects, but one is surprised to see that the author of *Die griechische Sprache im Zeitalter des Hellenismus* here dismisses the *κοινή* with three or four pages.

The most striking feature which differentiates the American from the German book is the inclusion of the most important dialect inscriptions. In fact, a plan for a "collection of Greek dialect inscriptions with explanatory notes for the use of students" was the germ from which the book has developed. We have, therefore, in a single volume all the material needed for an elementary study of the dialects.

All dialectic peculiarities are grouped together instead of being scattered through a number of sections dealing with the different dialects. The discussion of rhotacism, for instance, forms one section, whereas the other principle of arrangement would have called for a treatment of it in the chapters on Elean, Laconian, West Ionic, Cretan, and Thessalian. Aside from its economy of space, this method is a great help toward a clear understanding of the linguistic processes involved.

"Summaries of the characteristics of the several groups and dialects" furnish a convenient survey of the material from the other point of view. Both points of view are combined in four charts which enable one to see at a glance the linguistic evidence on the interrelation of the dialects. The latter topic receives brief but clear treatment in the introduction, and, at the close of the grammar, is carried to its logical conclusion by a discussion of the various forms of *κοινή*.

There is a glossary of words contained in the inscriptions but not found in Liddell and Scott, and with this is combined an index to the grammar. The latter feature and the very numerous cross references make every part of the book easily available. Professor Buck's work is to be recommended to all whose interest in the dialects is primarily linguistic or epigraphic. And students of the literature can find here a safe foundation for work in the literary dialects.

BARNARD COLLEGE.

E. H. STURTEVANT.

LATIN VERSES BY MR. HAWLEY

IN THE CLASSICAL WEEKLY 1.59 a Latin poem entitled *Ver Pulcrum* was printed, together with a translation of the poem into English. At that time nothing was known to us of the author, Mr. Edward W. Hawley. We have since learned that Mr. Hawley is a very busy lawyer of Minneapolis, whose formal classical and linguistic studies lie twenty years behind him. In answer to a query whether he had any more Latin verses on hand, Mr. Hawley wrote:

Almost before I knew it, I was foolishly trying to frame in Latin verse an answer to your letter. And what was still more unfortunate, the meter that *insisted* on possessing me was the Sapphic (possessing me, I mean, after the manner of Mark Twain's "Punch, brothers, punch; punch with care", etc.), which meter always seemed to me as difficult to compose in as any, partly because of the very large classes of words that refuse absolutely to conform themselves to its complicated, and highly artificial, though (as exemplified by its use in Horace) most pleasing grouping of quantities. . . I . . . felt, however, an unconquerable aversion to sending you any Latin verses composed by me at this time, unless I could succeed in making them flawless as to quantities.

At last, however, I have brought myself to send a stanza. You virtually asked me three questions: (1) Whether I wrote the verses *Ver Pulcrum*, etc.; (2) Whether I had any more Latin verses to send you; (3) What observations, if any, I might want to make with reference to the writing of Latin verse.

My idea was to compose one Sapphic stanza in answer to each of these three questions, but thus far I have been able to work out only one stanza.

Later, Mr. Hawley sent two more stanzas. In these there were some errors in quantity, a matter not surprising in view of the fact noted above that twenty years of life as a busy lawyer and political reformer have elapsed since Mr. Hawley practiced the writing of Latin verse.

I give Mr. Hawley's stanzas, slightly modified by Professor George D. Kellogg, of Princeton University:

Si rogaris me faceremne versus
quos super nomen mihi pervideres,
haud velim captare senex dolose:
sum reus ipse.

Si tamen captes aliud poema
ex eodem, me piget hoc referre,
"Quam senem temptare tenella facta
stultius est nil".

Heu! nihil possum tibi me roganti
de poesi reddere praeter hoc,
"Hic labor" certe, "est opus hoc, Latine
versificare".

I would translate thus the first stanza into Sapphics, says Mr. Hawley:

"If you make me plead to the charge of writing
One small Latin poem I signed I answer:
"Lie I cannot; guilty am I, as written
in the indictment".

A free rendering of the other two stanzas would run as follows:

"But if, notwithstanding, you seek to obtain another poem written by the same person, it chagrins me to be forced to make this reply: "Nothing is more foolish than for an old man to attempt the deeds of youth".

Alas! I am unable to make any reply when you ask me to write on the art of composing verses in Latin, save this: "This is the labor, this the task, to write verses in Latin".

It is most refreshing to find a man immersed in the cares of a large practice and deeply engaged in municipal politics still keeping up his interest in the writing of Latin verses, an art which he learned under the late Professor F. D. Allen. Another

passage in Mr. Hawley's letter has its deep interest, a reference to the composition by him last summer, as he rowed about "one of the most beautiful of Minnesota's ten thousand lakes", of a translation of an Ode of Horace into English Sapphics. One is forcefully reminded of what Cicero says, in his *Pro Archia*, of *Haec studia*.

There was an interval of several months between the date at which Mr. Hawley sent his first stanza and that at which he forwarded the other two. During this time I put before Professor George D. Kellogg, of Princeton University, the ideas which Mr. Hawley was seeking to embody in Latin Sapphics. Mr. Kellogg wrote the first stanza as follows:

Si rogaris me dederimne versus
qui meo iam sub titulo feruntur,
tum senex nolim memorare falsa:
sum reus ipse.

He then continued as follows:

The sentiment which Mr. Hawley sets forth as part of his projected final stanza,

Hic labor certe est, opus hoc, Latine
versificare,

from the preceding lacuna, the jingle in *versificare* and the initial *hic*, suggests the famous story of Vergil's challenge,

Sic vos non vobis
sic vos non vobis
sic vos non vobis

especially since Vergil filled out with *nidificatis*, etc. I am, therefore, sending you two strophes filled out on this principle, the former answering the question whether he had any more Sapphics on hand, the latter containing a suggestion to those who aspire to write Latin verse.

Heu! rogatus nec reperire versus
nec meae possum moderare Musae:
"Hic labor certe est, opus hoc, Latine
versificare!"

Si quis est verum cupidus poeta
cui beato sic fieri libebit,
"Hic labor certe est, opus hoc, Latine
versificare!"

C. K.

THE NEW YORK LATIN CLUB

Seventy-three members of The New York Latin Club listened with much pleasure to the paper of Professor Frank Frost Abbott of Princeton University at the meeting on May 14. The subject, *Some Reflections on the Pronunciation of Latin*, gave opportunity of hearing the latest theories on the much-discussed matter of the Latin accent reviewed by a scholar thoroughly competent to analyze them and to draw trustworthy conclusions. The first point made was that while syncope and weakening of unaccented vowels show us that the speech of everyday life was marked by a stress accent, the retention of long unaccented vowels and the statements of grammarians make it probable that in

literary circles accent was a matter of pitch. Hence the traditional conflict of word-accent and ictus in verse disappears. The second point, maintained was that the word-group, not the single word, was the unit in pronunciation. Proof for this was found in statements of Quintilian, word-groups with a single accent in Plautus and Terence, the omission of 'points' in inscriptions, etc. On the basis of these considerations Professor Abbott discussed the treatment of 'elided' final syllables, and concluded that slurring is the only practicable method of reading. By the Romans, however, the final and the initial vowel in such cases were treated as concurrent vowels within words were treated, e. g. in *cogo, dego*. Lack of space makes it impossible to enter into further details (it is hoped that the whole paper will appear in *THE CLASSICAL WEEKLY*): it remains to say that the general purpose of the paper was to show that in the pronunciation of Latin, even in prose, liaison obtained as in French, and that the final consonants of words were assimilated to the initial consonants of the following words even as within the individual word itself the first of two consonants repeatedly was assimilated to the second.

The following officers were elected for next year: President, Mr. E. W. Harter; Vice-President, Professor N. G. McCrea; Secretary, Mr. J. C. Smith; Treasurer, Mr. W. F. Tibbetts; Censor, Miss Anna P. MacVay.

EDWARD C. CHICKERING,
Pro-censor.

To M. Edmond Rostand, Author of *Chanticleer*.

En tibi iunguntur miro luctantia nexu:
Gallus natura Gallus et arte tua.

You deftly joined what ages kept apart,
And what has come by nature, give by art.

F. P. D.

THE WASHINGTON CLASSICAL CLUB

The tenth regular meeting of The Washington Classical Club was held in the reading room of the Prints Division of the Library of Congress on Saturday, May 7, at 11.30. The President, Mr. Sidwell, introduced the Librarian of Congress, Mr. Putnam, who welcomed the members of the Club and offered to them the resources of the library. Mr. William Warner Bishop, Superintendent of the Reading Room, described the collections possessed by the library which are of interest to students of the Classics. He said that the library is especially rich in works on archaeology, proceedings of societies, publications of European universities, works on numismatics and catalogues of European manuscripts.

Reverend Henry J. Shandelle, S. J., of Georgetown University, with the help of Mr. Parsons, Chief of the Division of Prints, had chosen some of the most interesting books, prints and manuscripts for exhibition to the Club. At the close of the meeting the members were delightfully entertained at luncheon by the courtesy of Georgetown University.

The CLASSICAL WEEKLY

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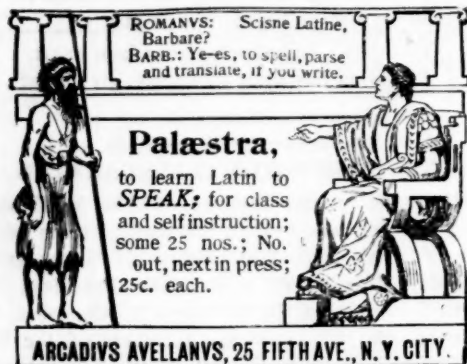
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